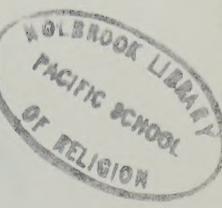


# The hymn

July 1973



## *When, in Man's Music, God is Glorified*

10.10.10.4

1. When, in man's music, God is glorified,  
And adoration leaves no room for pride,  
It is as though the whole creation cried:  
Alleluia!
2. How oft, in making music, we have found  
A new dimension in the world of sound,  
As worship moved us to a more profound  
Alleluia!
3. So has the Church, in liturgy and song,  
In faith and love, through centuries of wrong,  
Borne witness to the truth in every tongue:  
Alleluia!
4. And did not Jesus sing a Psalm that night  
When utmost evil strove against the Light?  
Then let us sing, for whom he won the fight:  
Alleluia!
5. Let every instrument be tuned for praise!  
Let all rejoice who have a voice to raise!  
And may God give us faith to sing always:  
Alleluia! *Amen.*

—F. Pratt Green

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# Using Our "New" Hymnals

W. SCOTT WESTERMAN

**A**MONG the various new editions of denominational hymnals which have been introduced in the last few years, it would be interesting indeed to know what has happened since their publication. To what degree have they been accepted? Are the new materials being significantly incorporated into the worship life of the church, or are they given merely passing recognition by occasional use out of deference to those who worked so hard to bring these editions into being?

These are important questions and call for thoughtful answers. Of first importance in their consideration is the fact that we all share in the responsibility which a new hymnal presents.

It is true that the minister holds the key position in the selection of worship materials. But every minister from time to time experiences the pressure of lay opinion, sometimes a very vocal minority, but not always so. There is also the general congregational attitude which may prevail when he departs from that which the people have come to expect in the Sunday morning hour of devotion.

It takes courage and a keen sense of the appropriate to introduce new materials. For example, obvious appropriateness in the selection of an unfamiliar hymn does much to silence the critics and persuade them to go along or at least to mute their criticism. The brash dictum, unrelated to anything else, "Now let us sing a new hymn," is almost certain to arouse definite opposition. With the application of the hymn to the service situation, if evident and felicitous, before they realize it the conservatives are quietly won over.

But it must be pointed out that the congregation has as much responsibility in the learning and appreciation of what is "new" as has the minister. For the congregation to sing only what it "likes to sing" and with which it is already familiar is as bad as for the minister to arbitrarily choose hymns which he happens to "like" from previous years.

There is a challenge implicit in both the people and the minister to apply themselves to the purpose of extending the horizons of hymn appreciation. Individual worshippers should not want to please themselves only, but to be part of a great corporate adventure in learning.

The effort which is brought to worship, the demands of personal  
*please turn to page 68*

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*The Rev. W. Scott Westerman is a retired Methodist minister, living in Chelsea, Michigan. An authority on hymnody, he has been active in the Hymn Society and is a member of its Executive Committee.*

# The Hymn

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WILLIAM WATKINS REID  
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*from page 66*

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discipline which vital worship must always make, includes our own part in congregational singing. No one else can sing for us then. We must do it ourselves. Without us a hymn fails by that much. And such discipline brings rich rewards. In place of quickly learned and too often shallow hymns which have an easy appeal, there are the tremendous satisfactions of mastering something that does not come easily, and which employs both fine music and choice words. By this serious attempt each Sunday on the part of the worshippers, the result can be most salutary. Minister and people working together on this most laudable enterprise will form a defense against the inroads of unworthy musical expression which is gaining recognition in unwary quarters where no such recognition should be given.

Inspired poets and musicians offer to the Church the results of their devout efforts. To put these offerings aside for something which has immediate and transient appeal is surely to frustrate God's best gifted servants.

There was a time when one or two denominations were known especially for their singing. This is now less the case. The Methodist Church, for example, so long recognized as "The Singing Church" must now share that distinction. With growing emphasis on the ministry of music, we find Baptists, Congregationalists, Episcopalians, Lutherans, Presbyterians, and others, not only stressing the importance of training a system of choirs but the values of full participation of worshippers in the singing of the Church. We may well thank God for this definite advance in church music.

Actually a hymn needs little or no "window dressing." An occasional descant or a stanza of "free organ accompaniment" surely provides sufficient variation in rendition. The step-by-step process of learning a hymn has been presented elsewhere in the editions of *The Hymn*—notably in the April edition of this year. Suffice to say here that the appreciation of music and words by familiarity with them will help to make the hymn vibrant and vital. To let the hymn speak for itself is the sure way to hymn enjoyment.

So it is that a successful integration of a new hymnal into the worship life of the Church rests largely with the individual church member. How can we escape the responsibility laid upon us to vigorously promote the individual's personal part in making effective the use of the hymn book. For a hymnal is only as influential as individuals make it. We have our own intimate part to perform, a very personal one.

# Learning New Hymns

HERBERT C. GRIEB

LEARNING a new hymn can be a rewarding experience intellectually, musically, and spiritually if the proper procedure is used. The musical portion of a service of worship may very well become uninteresting and even stagnant if new hymns are not introduced occasionally.

How should a music director approach this problem? How should he teach a new hymn to the choir, and ultimately to the congregation? That is a question which solicits the imagination of the director. Conceivably, there may be, and are, many approaches to this problem.

We will consider one approach which has proved successful. There are others which may be just as good, depending upon the ingenuity of the individual musical director.

Here is a brief outline of a procedure I have used for many years:

1. By way of introduction, the director gives a short, concise history of the hymn, the hymn writer, and the composer of the hymntune. He then explains in simple layman's language the theology involved and whether it is a hymn of praise, prayer, or thanksgiving. At that time, he may also relate an interesting anecdote connected with the writing of the hymn or perhaps tell a story connected with its performance at some time or other. The idea behind this preliminary introduction is to create interest in the new hymn even before the choir begins to learn it.

2. The director asks the members of the choir to open their hymnals and follow him as he reads the text, slowly and accurately, stressing particularly the enunciation of any difficult words. He may stop at intervals to explain some imagery or clear up some hidden meaning in an obscure passage. He may also call attention to certain important words, words which may demand special *mental* emphasis.

3. The director asks the choir to read the words with him, one stanza at a time. Occasionally, it may be necessary to read a stanza two or three times so that the choir will clearly understand the thought and meaning the author wishes to convey. After the choir has read and studied the word content of each verse thoroughly, the director suggests that the choir read the hymn in its entirety. They will now

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*Mr. Grieb, organist and composer, was born in Syracuse, N. Y., and is now living in Birmingham, Alabama. Before his retirement in 1972, he was organist in the Episcopal Church of the Advent, in Birmingham for 46 years.*

get a more complete, more comprehensive picture of what the author had in mind when he wrote the hymn.

4. After the choir has become familiar with the words, the director asks the choristers to follow the melodic line from their hymnals as the accompanist plays the melody only. He may have it played once or twice or as many times as he thinks necessary to coordinate the sound of the melody with the notes found in the music. After the melody is well established in the minds of the choristers, the director suggests that the choir hum (or "ah" or "oo") the melody along with him. He does it again, this time having the accompanist play the complete four-part harmony as the choir still hums the melody in unison. It is time now for the choir to attempt the full four-part harmony, humming as before. If the director detects any inaccuracies, he should call a halt immediately and correct them. So far, so good.

5. Now, and only now, is it time to put words and music together. During the first reading, the director will avoid dynamic effects (these may be introduced later on). He should caution the choir to sing with a steady *mp* tone.

6. After the choir has had sufficient time to become thoroughly familiar with this harmonic rendering of the hymn, the leader might change from the original key to one closely adjacent and see how they react to a new tonality.

7. Last, but by no means least, the director will rehearse the choir in the proper expressive treatment of the hymn, placing particular emphasis on interpretation, dynamics, and accents.

Presuming the choir has learned its lesson well, the time has come to present it (the new hymn) to the congregation. How should this be done? There are many ways. This is a question which may be decided jointly by the minister and the director.

Here are a few suggestions:

1. The popular Hymn-of-the-Month approach. The basic idea behind that plan is to use the hymn every Sunday for a full month. That exposure is bound to create some familiarity with the new hymn. The first Sunday, the hymn is presented (sung) by the choir itself, perhaps as the offertory. It may be "dressed up"; that is, the various stanzas sung in different ways: harmony, unison, solo, duet, with *descant*, and so forth. A paragraph in the Sunday bulletin may be used to enlighten the congregation as to any items of interest concerning the hymn. During the balance of the month, our new hymn is used as a congregational hymn, spotting it in different positions in the services. It is obvious that being exposed, so to speak, to a particular hymn for four or five consecutive weeks may go a long way in creating a familiarity with

it which might not otherwise be achieved.

2. By having a congregational rehearsal about fifteen minutes before the actual service begins—that time being used to study and rehearse the new hymns.

3. In some instances, where the thought and content of the new hymn warrant it, the minister might choose his sermon text from the hymn. In instances such as that, the new hymn may be sung during, before, or after the sermon.

Other methods of exposing the congregation to a new hymn may be used. The minister and the director should not let too much time elapse, however, between the first appearance of a new hymn and its inclusion in future worship service programs.

These are just a few suggestions for presenting a new hymn to the congregation. There are others.

New hymns (and by new I do not necessarily mean contemporary, but new in the sense that they have not been sung by a particular congregation) should be periodically introduced to all hymn-singing congregations so that they widen their hymn-singing repertoire. Don't let your congregational hymn singing go stale for want of some "new" material occasionally.

## Hymns for Baptism and Holy Communion

E. THEO. DE LANEY

C ELEBRATION, joy, and thanksgiving are the main themes in the new collection of 29 hymns published by the Inter-Lutheran Commission on Worship. The hymns—chosen for use at baptisms and eucharistic celebrations—stress the relationship of the Sacraments to daily living and the worshipper's responsibilities towards his fellow man.

The booklet is the fourth in a Contemporary Worship series sponsored by the ILCW and its participating denominations, American Lutheran Church, Lutheran Church in America, Lutheran Church—Missouri Synod, and Evangelical Lutheran Church of Canada.

The new hymns use the poetic thoughts of five centuries and melodies of the 15th to the 20th century. However, the emphasis is on

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*The Rev. Mr. De Laney is executive secretary of the Commission on Worship of the Lutheran Church—Missouri Synod, and a member of the Inter-Lutheran Commission on Worship.*

## THE HYMN

contemporary materials. Twenty of the hymn texts are new and 13 of the tunes are by modern composers.

Eight of the hymns are older ones which are new to one or more of the participating churches. A dozen are new to all Lutheran bodies. Five of the texts have never before been used in an official hymnal. Three of the melodies were composed especially for this collection.

Hymn texts in the booklet have their origins in Canada, Denmark, England, France, the Netherlands, Ireland, Liberia, and the United States. The music in the book comes from Bohemia, England, France, Germany, the Netherlands, Ireland, Liberia, Norway, the United States, and Wales.

One of the baptismal hymns is based on a 19th century English poem translated into Danish by Nikolai F. S. Grundtvig. The current version of the hymn "Cradling Children in His Arm," has been translated from Grundtvig's Danish into English by Dr. Johannes Knudsen, although no one has been able to locate the English original upon which the 19th century composer drew for his text.

"Come, let us eat, for, lo, the feast is spread" is a communion hymn which was originally written in the Loma dialect of Liberia. Both the text and the tune are good examples of the African style of dialog singing:

Come, let us eat, for, lo, the feast is spread.  
Come, let us eat, for, lo, the feast is spread.  
Our Lord's body let us take together.  
Our Lord's body let us take together.

A fourth stanza has been written in America to give the eucharistic thrust into life:

Rise then to spread abroad his mighty word;  
Jesus risen will bring in his kingdom.

New words have been written for a famous Lutheran Communion hymn, "Deck Thyself with Joy and Gladness." The introspective nature of the 17th century text by Johann Franck no longer speaks to the worshipper of the 20th century. Joel Lundeen of Chicago has stressed the communal nature of today's liturgy in "Now We Join in Celebration," which is sung to the traditional tune by Johann Crueger.

The publication also contains hymns based upon folk melodies of the American Negro, and folk tunes from France, Ireland, and Wales.

Although the hymns for the new publication were chosen for use at baptisms and communion services, a topical index suggests which of the new hymns are appropriate for Ascension Day, Easter, Trinity Sunday, and the beginning of worship services.

# Songs of the People

ALEC WYTON

WHEN we praise God we become aware of the unity which underlies our differences," the compilers of an Episcopal hymnal said some years ago. The carols we sing at Christmas, for example, include the Roman Catholic "O Come, All Ye Faithful," the Unitarian "It Came Upon the Midnight Clear," the Episcopal "O Little Town of Bethlehem," the Lutheran "All My Heart This Night Rejoices," the Moravian "Angels From the Realms of Glory," and the Congregational "Joy to the World." The hymn compilers also noted that we are at one when we sing the Wesleyan "All Hail the Power of Jesus' Name," the Baptist "Blest Be the Tie That Binds," and the Plymouth Brethren "O Lamb of God, Still Keep Me."

Time wipes out the context in which hymns make their debut and they go on to assume a transcending purpose. Faber wrote "Faith of Our Fathers" as a prayer for the conversion of England to the See of Rome. "The Church's One Foundation" was the expression of partisans at a time of controversy within the Church of England. Both hymns now belong to all Christians.

Perhaps in our badly divided world we need to recognize anew the reconciling power of hymnody. This Lenten season is a good time to start. While continuing to respect theological differences, we nonetheless stand to gain a great deal by making music together. Anyone who has had the thrilling experience of singing in a Billy Graham crusade choir, in which thousands of voices join in four-part harmony, knows that. There is a tremendous fellowship experience when we join hands in musical praise to God.

An Anglican clergyman, John Mullett, said in a recent treatise on the Psalms that music "has the power to heal, it has the power to calm. It has the power to seduce the beloved. It has the power to induce work. Music in the twentieth century has the power to unite the 'one people' of God." He goes on to ask:

When we live in a world where racial hatred is threatening us with

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*Alec Wyton is organist and master of choristers at the Cathedral Church of St. John the Divine in New York City. He holds the M.A. from Oxford. He is adjunct professor of sacred music at Union Theological Seminary and is a composer of church and organ music. His article is reprinted by permission from Christianity Today by which it is copyrighted 1973.*

intercontinental hatred in the not too distant future, is the Church to stand aside and let this great vehicle of common humanity lie idly by? The Church must sing and shout in thundering unison. If you can do nothing else, "O clap your hands together, all ye people. . . . For God is the King of all the earth" (Ps. 47, v. 1, 7) [*One People, One Church, One Song*].

Perhaps the best boost for Key 73 could come through a specially composed great piece of music in which everyone could share!

Canon Winfred Douglas in *Church Music in History and Practice* wisely notes that "it is a grave impoverishment of our culture that so many classify music as an amusement, and not as a collective voice of mankind that unites men on a higher level of spiritual sensitiveness than they could otherwise attain." Many evangelicals say they were "blessed" by certain music when what they mean is that it gave them emotional gratification—the same kind that is available in cheap secular music. Douglas makes an eloquent case for music in worship:

Music is . . . essentially an utterance, an elemental utterance of the whole man. Its message is not primarily addressed either to the intellect or to the emotions, but to the complete personality of the listener; and that message, to be valid, must spring from the complete personalities of both composer and performer. In it, heart speaks directly to heart, mind to mind, life to life. To singer or to listener, the message becomes as his own voice speaking within, not only an external revelation of beauty but also the vital utterance of his own soul, so that he adores with the voice of Palestrina, prays that of Bach, rejoices in the mighty tones of Beethoven, loves and suffers in the surging crescendoes of Wagner.

Not all religious songs are hymns. Augustine defined a hymn as a song embodying the praise of God. If a religious song does not contain explicit praise of God, it is not a hymn. Many songs with Christian themes (and often poor music) serve more to gratify man than to praise God. An example is "O That Will Be Glory For Me."

Significant influences have been at work in church music since the turn of the century. The work of Ralph Vaughan Williams (the centenary of whose birth was celebrated last year) in revitalizing hymnody has been felt throughout the English-speaking world. As musical editor of *The English Hymnal* of 1906, he coupled fine folk tunes with old and new texts, restored many existing tunes to their original form, and reintroduced many plainsong hymns. He also contributed compositions of his own, which include the almost universally

sung "Sine Nomine" to Bishop Walsham How's text, "For All the Saints."

In the 1940s, Benjamin Britten began to write a series of pieces for church use, including the cantata "Rejoice in the Lamb" (published by Boosey and Hawkes) to a poem by Christopher Smart, a joyful setting of "Psalm 100" (Oxford), and the opera "Noye's Fludde" (Boosey and Hawkes), whose performance involves practically the whole church community in playing or singing simple tunes. A growing number of "mainstream" composers have been doing their share to promote lively music for churches of all sizes on both sides of the Atlantic. In the United States, Canon Winfred Douglas devoted many years to enriching the Episcopal liturgy by restoring the use of plain-song and upgrading hymnody. The noted composer Leo Sowerby wrote extensively for the Church and taught widely in workshops and seminars.

*The Cambridge Hymnal*, published by the Cambridge University Press in 1967, is perhaps the most representative example of the hymnody of mainstream musicians. Its "Index of Composers, Arrangers, Transcribers, and Sources of Music" is a *Who's Who* of composers who have influenced the course of music—from Tallis, Byrd, Purcell, and Bach to Vaughan Williams, Benjamin Britten, Edmund Rubbra, Alan Ridout, and even Stravinsky!

About fifteen years ago in England, Father Geoffrey Beaumont wrote his "Twentieth Century Folk Mass," a setting of the liturgy in "popular style." His aim was to have his music speak to the young people in his parish who never darkened the door of the church. Father Beaumont's setting unlocked a Pandora's box; the result has been some of the most trite music ever created for the worship of God as well as some things of real excitement.

Out of this whole "pop movement" emerged the light music of Malcolm Williamson—a series of hymns, cantatas, cantiles, and eucharistic settings in a popular idiom that he maintains are not for posterity but, like a paper cup, are to be used once and thrown away. Williamson is a soundly trained, serious composer, and his light music is a valuable touchstone for assessing the enormous output of this "folk-pop" religious music scene.

The United States has been no less active. *Songbook for Saints and Sinners*, a collection of seventy "now pieces" (published by Agape, a division of Hope Publishing Company), is a very good anthology of texts and music in the folk idiom. Under the editorship of Carlton Young, who wrote some of the tunes, are pieces by Richard Avery and Donald March, Peter Scholtes, Ray Repp, Sydney Carter, Kent

Schneider, Ed Summerlin, Sister Germaine, and Daniel Moe. Recently Carlton Young and Agape issued another pop hymnal, *The Genesis Songbook*, which includes texts and music by such persons as Paul Simon, Bob Dylan, John Lennon, Pete Seeger, and Woody Guthrie.

The most recent and, to many people, the most puzzling phenomenon has been the use in some of the churches of avant-garde music, particularly electronic sound. Although electronic music has been a part of the musical scene for more than twenty-five years, its introduction into church is quite recent and has been spearheaded by the work of Richard Felciano, a young American composer whose compositions have added a new dimension to the experience of worship. Profoundly influenced by the writings of Teilhard de Chardin, Felciano has produced works for organ and electronic tape with such titles as "God of the Expanding Universe" and "I Make My Own Soul From All the Elements of the Earth," and liturgical anthems such as "Signs" for Advent, "Sic Transit" for Easter, "Out of Sight" for Ascensiontide, "Pentecost Sunday," and "Three-in-One-in-Three" for Trinity ("Pentecost Sunday" was published by World Library of Sacred Music, Cincinnati, Ohio; the others by E. C. Schirmer). Others have followed his lead, and there is a growing body of music, some of it quite simple from a technical point of view, capable of opening eyes and asking questions and functioning provocatively, in the best sense of the word. Felciano's "Two Public Pieces" (E. C. Schirmer) for singers and electronic tape come quite close to classification as "congregational hymns." The voice parts are technically simple, but the resulting "occasion" is capable of great impact.

There is no need for the music in any church to be dull or fixed in a rut, and there is nothing threatening about new trends in music. The limits to what may be achieved are dictated only by the resources in any parish and the imagination and daring of clergy and their musicians. Music of centuries ago is still very much with us; Bach was never more alive than he is today. Yet through their music, churches may be places where exciting things happen, where creative new ideas coexist with established custom. This is a great time to be singing a new song to the Lord, and more and more, singing together.

# Recalling the Human Side Of Revising Our Hymnals

NOLAN B. HARMON

AS ONE who served on the Hymnal Commission of 1930-34 and again on that of 1960-64, which produced the present *Hymnal*, I always find a deep interest in how these bodies did their work. The commission of 1930-34, to treat that one first, was usually termed the "Joint Commission" for it was created by the two Episcopal Methodisms a few years before these churches united. The Methodist Protestants came in at the invitation of the commission itself and put six of their ablest ministers into the Joint Commission including J. C. Broomfield, their president (later bishop).

The commissioners began working together, so anxious to be brotherly and nonpartisan that frank expressions and decisive judgments were for a time inhibited. Both Northerners and Southerners were anxious not to appear unbrotherly or take positions which might seem to affront the other group. As a consequence, the sessions got nowhere, until finally, I forgot how, someone blurted out what he really thought and then everybody pitched in, pro and con, and we got going.

Bishop Warren A. Candler, head of the Southern Commission, had a hand in breaking the ice at one of the early meetings. A hymn in the old 1905 book was up for possible reincclusion, a hymn that ended every stanza with the line, "The Lord will provide." I frankly had never heard the thing and the Northern men said they never had. "Well," put in Bishop Candler, "we used to sing it all the time down in Georgia after General Sherman had marched by our place." All looked at him quickly, to see how much in earnest he was, caught the twinkle in his eye, and since he really did not make any plea for it, out that hymn went.

Fitzgerald Parker, a scholarly hymnist and lovely person, joined Henry H. Crane in one of the first meetings opposing *Sweet Hour of*

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*Bishop Harmon, the author, was long Book Editor of the Methodist Church before his election to the Episcopacy of which he is now a retired member. He was also a member of the Commission which published the 1935 Methodist Hymnal. His article of reminiscences, which was first published in the Christian Advocate is reprinted by permission of the United Methodist Publishing House by which it is copyrighted, 1973.*

*Prayer* on the ground that it had a "disembodied spirit speaking." (*This robe of flesh I'll drop and rise . . . and shout . . .*). Whereupon Walter Greene, later president of Wofford College, told a story to the effect that Methodist people had begun to complain about the loss of the prayer-meeting even in horse and buggy days; that complaints got worse in the auto age; but that now in the airplane age, "they shout while passing through the air, 'farewell, farewell, sweet hour of prayer.'"

At this, Bishop Edwin H. Hughes moved in and said, "Now, brethren, get hold of yourselves. You can't take *Sweet Hour of Prayer* out of a Methodist Hymnal." And, of course, it was kept.

A guiding principle in both commissions was that a hymn should be a good and helpful *qua* hymn—not because some pressure group or influential person wanted it in—or out. Henry Van Dyke's hymn, *Joyful, Joyful, We Adore Thee* was objected to by Bishop Frederick Leete, backed by Bishop U. V. W. Darlington, because Van Dyke had come out just at that time against national prohibition.

Whereupon Oscar T. Olson (to whom the Methodist Church owes much more than it ever let him know when he was alive) said: "Well, Brethren, we can't go into the character of every hymn's author. The question simply is: 'Is this a good hymn?' I say it is." The commission said so also, strongly. So Hosmer, the Unitarian, and of all people, Jean Jacques Rousseau, have their contributions in the book.

Much the same principle was invoked in the recent commission to prevent the inclusion of three hymns, classed as poems, whose omission from the present hymnal I bitterly regret. They were Sydney Lanier's *Into the Woods My Master Went*; Kipling's *Recessional*; and Tennyson's *Crossing the Bar*. The musicians on the commission said that these were poems, not hymns, difficult for congregational singing, and if used at all, they might be made available for solo offerings.

The *Recessional* was strongly objected to by the black members of our late commission, who said that the line, "Lesser breeds without the law" was considered an affront by their people. In vain did we explain that Kipling was using this simply as pretended irony against a pharisaical sort of high-church attitude that had nothing whatever to do with race. But we were told insistently that if we kept the *Recessional*, there would be widespread resentment by all black Methodists. So the Captains and the Kings departed—out of *The Methodist Hymnal* anyway.

Every so-called gospel hymn was fought over, and I think the best were selected. James Houghton, who with myself and the late Earl Harper were on both commissions, said he thought that the hymn *How*

*Great Thou Art* is the best of the recent gospel hymns. It took some finagling to get the copyright for the words we use in this, though the Swedish tune is in the public domain.

Houghton, however, fought strongly against the inclusion of the Londonderry air for *Above the Hills of Time the Cross Is Gleaming* when this went into the 1934 book. He argued that everyone would think of Danny Boy and "tender apple blossoms" when this hymn was used. "Why, Jim," Bishop Hughes said, "We are going to make a Christian hymn of this, just as we have taken some old beer-hall tunes and made Christian hymns of them." Houghton lost then, but after 30 years, backed by musicians on the 1960-64 commission, he got the Londonderry air out.

There was more theological stability in this last commission than in the 1930 days, which was then the era of what is now called "old-fashioned liberalism." I remember that Charles Wesley's hymn to the Second Advent, *Lo, He Comes With Clouds Descending*, was voted out in 1934 in spite of my, and Fitzgerald Parker's, argument that the New Testament *does* teach that the Lord will come again. To no avail, J. M. M. Gray, pointing out that the last verse which had: *JAH, Jehovah everlasting God come down*, was the invocation of "an old Hebrew God, and doesn't belong with us."

So for 30 years Methodist churches had no hymn anticipating the Lord's final return, and when others and myself got *Lo, He Comes With Clouds Descending* included in the present hymnal, it was, unfortunately, put among the regular Advent-Christmas hymns where it does *not* belong. It certainly belongs in the book, but "Deeply wailing shall the true Messiah see" does not go with *Joy to the World* and *There's a Song in the Air*. However, I have been informed that in the British hymnal they do keep this hymn in the regular Advent section.

In 1930, "From all the dark places of earth's heathen races" became "Earth's Needy Races" so as to go easy on the word "heathen." Walter Greene objected that the line, "His beauty shall enter them in" was not good English—but it seems to have stuck. However, in 1964 the Board of Missions sent word that they did not care for this hymn anyhow, and to let it go. So we dropped it, the Board of Missions in New York, especially the Women's Division, having gotten dreadfully hoity-toity by that time.

The musicians on both commissions added immeasurably to the perfection of the work. With James R. Houghton and Earl E. Harper on both these commissions (backed by Charles Washburn of Nashville in the first commission) and with Guy McCutchan and Carleton Young as the respective hymnal editors, one could be sure the field of church

music would be well represented.

Austin Lovelace, talented organist and himself a musician, as head of the music subcommittee of 1960-64, brought to bear his own musical ability not only in the give and take of the commission, but in editing the music of quite a few hymns. Affixing tunes to hymns was largely left to the musicians, not always to the satisfaction of the rest of us. I personally much prefer the old tune *Zion* instead of *Cwm Rhondda* to the stirring *Guide Me, O Thou Great Jehovah*.

An insistent call came to both commissions to put in more hymns of social justice, Methodism by that time having thrown itself with all its activistic—and sometimes unthinking—vigor into driving hard for the social gospel. Both commissions saw the need along this line, but where are such hymns beside the few we have? The truth is the social crusaders are not hymn writers nor poets. The sword fits their hand better than the pen, pacifists though they claim to be, and the poets do not rhapsodize over freedom marches or White House picketing.

Incidentally, I heard Bishop William F. McDowell say to Oscar Olson: "Oscar, get a good temperance hymn. The ones we have got are such confounded rot, you can't sing them." True, but such a hymn is still lacking. Why can't someone give us a great Christian marching song set to the beat of the "watch and be sober" injunction?

The two commissions on which I served differed a bit in their personnel, as the first commission (1930) was a specially created body each member named by the respective General Conferences. The 1960 commission was in reality the standing Commission on Worship of The Methodist Church, given the duty of revising the hymnal and *The Book of Worship* and allowed to co-opt helpers as needed.

If this last commission had any weakness it was that, as it turned out, only two pastors were upon it, Lucius Bugbee, Jr., of New York, and Amos Thornburg of the then Rock River Conference—and Thornburg himself was put on a district during the quadrennium. But the musicians were finely representative and men like Will Hildebrand of California and Charles Hempstead, who were given special work to do, particularly in the *Book of Worship*, proved tremendously helpful. Bishop Edwin E. Voigt gave excellent overall leadership, and when he presented the work to the General Conference, that body took it with acclaim.

The book is not perfect. All of us see things in it we should like to change, but there is a wealth of hymnic richness in it which I do not think any congregation will be able to exhaust in years yet to come.

# Story of A Hymnic Pilgrimage

ERNEST K. EMURIAN

ON WEDNESDAY, July 12, 1972, my wife and I, leading a party of sixteen people on a three-week tour of the Iberian Peninsula and North Africa, flew from Dulles Airport in the nation's capital to Kennedy Airport, New York, where we boarded a TWA plane for a non-stop flight to Lisbon, Portugal. We arrived in Lisbon early Thursday morning, July 13, and were taken by bus to the Avenida Palance Hotel on the city's main thoroughfare in the very heart of the metropolis, not far from the famous statue of Columbus which dominates the area.

After putting our baggage safely away, I asked the concierge to get a taxi to take us to the English cemetery of Saint George's (Anglican) Church at #6 Rua S. Jorge. My wife and I and two of our party, Jane Life and Evelyn Poling, crowded into the tiny cab and, ten minutes later, rounded as corner by the lovely Jardim da Estrela and saw the wall of the churchyard across the street. We followed the wall until we saw the large double doors which marked the entrance. Approaching the entrance, I saw a sign advising visitors to pull the chain and ring the bell on the inside. We paid the driver, pulled the chain, rang the bell, and were soon admitted by a woman we assumed was the wife of the caretaker.

Since she understood no English and we could speak no Portuguese, I failed to make her understand that we wanted to see the gravestone above the final resting place of Philip Doddridge, famed British divine and hymn writer. In desperation I sang two lines from the refrain of Doddridge's currently popular hymn, "O Happy Day," whereupon she burst into a smile and led us to the Church edifice in the center of the garden-cemetery. She must have assumed that we were either attending a mid-morning choir rehearsal or else wanted to see the inside of the sanctuary. Undaunted, we looked over the handsome building, studied the literature on the tables and racks in the narthex, and glanced at all the charts and maps we could find to get some idea of the location of Doddridge's grave, but to no avail. His name was not mentioned in any of the historical booklets or pamphlets in the Church.

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*The author of this article is minister of the Cherrydale United Methodist Church, Arlington, Virginia. He is the author of many hymns widely used in American, Canadian, and British churches.*

Then I recalled having read that he was buried not far from the grave of the British novelist Henry Fielding (of "Tom Jones" fame). Since Fielding's large monument dominates one portion of the ancient cemetery, it can neither be missed nor ignored. So the four of us assembled about that monument, and fanned out in four directions, looking at gravestones old and new, some dating back two hundred years, some indecipherable, and some of more recent vintage. Finally, after almost despairing of discovering what we sought, I started once more at Fielding's grave, crossed the main path that led from the entrance street doors to the Church itself, and went as far down the path in the direction of the small mortuary as I could, and suddenly, looming in front of me, I saw the name PHILIP DODDRIDGE on a beautiful old monument that stood some eight or nine feet high.

I called to my wife and our two friends, "I've found it; I've found it!" They came running and soon the four of us were standing by the stone singing the Refrain, "Happy day, happy day, when Jesus washed my sins away" to Rimbault's familiar tune. The caretaker and his wife came over and nodded their heads approvingly, but I am sure they were wondering what was really going on with these four strange singing Americans!

The inscription on the center section of the monument, facing the pathway, contained these words: "PHILIP DODDRIDGE, D.D. died 26th October, 1751, age 50. With high respect for his character and writings, this monument was erected in June 1828 at the expense of Thomas Taylor, of all his numerous pupils the only one then living." If that is true, and we have no reason to doubt it, Taylor erected his monument seventy-seven years after Doddridge's death, and must have been himself in his nineties.

Behind this handsome monument I spotted a small headstone, hardly two feet high, and knew immediately that this was the original stone marking the great hymn writer's final resting place. This small stone, which leans forward, possibly being pushed into that position by the large monument directly behind it, contains only these words: "PHILIP DODDRIDGE, D.D. Died October 26, 1751, Aged 50." We took several photographs, but many trees and large shrubs covered the area with a heavy shade, and none of them came out too clearly.

We were surprised to find such an old Protestant cemetery in the midst of a predominantly Roman Catholic city and country. It was some time later that we learned that on July 10, 1654, Oliver Cromwell, as Lord Protector of England, had signed a treaty with the Count of Penaguiao, the representative of His Majesty King John IV of

Portugal, giving British citizens the right to practice their religion in their own homes with their families and friends, and to bury their dead in their own cemetery. It was not until 1721, however, that British merchants were able to purchase the land for their dead, and thirty-three years later, on October 8, 1754, that Henry Fielding was buried there.

Lisbon was popular in that century, and many Britishers who were suffering from tuberculosis felt that its mild climate would be beneficial to their health. Fielding, "the father of the English novel," traveled there for that reason. His large gravestone was purchased and erected in 1830 by subscriptions from Lisbon's British community.

As for Doddridge, he, too, had gone south when he discovered that he had contracted tuberculosis. Lady Huntingdon, an early benefactor of John and Charles Wesley, provided the money for Doddridge's trip. Before leaving his native England, the preacher-poet had said, "I can as well go to heaven from Lisbon as from my own study in Northampton." And he did!

Doddridge, as hymn lovers know, was born in 1702, the twentieth child of a prosperous London merchant and his devout Bohemian wife. Eighteen of these children died in infancy. He became an honored minister and served the Chapel Hill Congregational Church, Northampton, for twenty-two years, at the same time conducting an Academy for some two-hundred students. When he was twenty-six, he met fifty-four year old hymn writer Isaac Watts. With the older man's encouragement, he began writing closing hymns for his sermons, penning nearly four-hundred before his untimely death. "O Happy Day" was published posthumously in 1755, four years after the poet's death, under the title "Rejoicing in our covenant engagements to God," and with the text II Chronicles 15:15, "And all Judaea rejoiced at the oath; for they had sworn with all their heart, and sought him with their whole desire; and he was found of them; and the Lord gave them rest round about." A century and a half before Sigmund Freud came to Vienna, Doddridge wrote, in his famous hymn: "Now rest, my long-divided heart, Fixed on this blissful center rest." In this affirmation he stated in theological terms what the psychiatrist was later to re-state in scientific terms. The divine had preceded the doctor in discovering this basic truth of human nature.

Among his other enduring hymns are, "Great God, We Sing That Mighty Hand"; "See Israel's Gentle Shepherd Stands"; "Awake My Soul, Stretch Every Nerve"; "The King Of Heaven His Table Spreads"; "Let Zion's Watchmen All Awake"; "My Gracious Lord, I Own Thy Right"; and the favorite hymn of David Livingstone (1813-

1873), "O God Of Bethel." After Livingstone's death in the heart of Africa at sixty, there was found in the missionary doctor's effects the fourth stanza of this hymn, the stanza later sung as Livingstone's body was laid to rest in Westminster Abbey:

O spread thy covering wings around,  
Till all our wanderings cease;  
And in our Father's blest abode,  
Our souls arrive in peace.

Doddridge died in Lisbon in 1751. One-hundred twenty-three years later, one of his hymns was sung at Livingstone's funeral in London and two-hundred twenty-one years later, "O Happy Day" is being played and sung (with many peculiar variations, it is true) in New York and Washington. How much more relevant can a preacher be! Doddridge's grave is in Plot B, Section 5 of St. George's Cemetery. Pull the bell cord, enter the main door from the street, see the mortuary to your right, and Section B adjacent thereto. Walk to the first path and turn to your right above Section B and walk down the path until you see the Doddridge monument on your right.

## Our God Is Rock Foundation

(7.6.7.6.D.)

1. Our God is rock foundation  
In all that life can bring;  
A refuge and a shelter  
For every living thing.  
In God is life abundant,  
Beyond man's noblest hopes,  
With justice and with freedom  
Wherever mankind gropes.
2. Our God is Father, Savior,  
A heart that answers heart;  
A face amidst our chaos,  
A friend who takes our part;  
A Spirit undergirding  
In all life's push and shove,  
Impelling, all sustaining,  
With everlasting love.

—*Frank von Christierson*  
Roseville, Calif.

# Here Comes the Bride

H. MYRON BRAUN

THE QUESTION of appropriateness arises here. What fits in this situation? What says (musically or otherwise) what we ought to say as a group of Christians trying to live under the gospel in this situation? Here is where we run into difficulties—who's to decide, especially when we restrict the options and declare some music or words to be inappropriate.

We are not nearly as sure as we were ten years ago that rigid boundaries can be set around wedding music in church. In those days we looked with envy on denominations where the bishop or the rector could decree "Thou shalt not use Lohengrin or 'Because!'" That kind of law could save us a lot of thorny arguments. It can also make a lot of people unhappy without any real growth in understanding.

In earlier days we tried to raise certain criteria for the "sacredness" of music mostly negative, like avoiding 6/8 time and chromatic (mushy) harmonies. We dwelt on the operatic (and thereby unchurchly) origins of the "here comes the bride" snatch from Lohengrin (using the famous quote from Wagner's granddaughter to the effect that she wouldn't be caught dead using that piece in a church wedding) and the Mendelssohn "Wedding March" (accompanying the wedding of a jackass), and we still believe there is some validity in this argument. However, the basic problem with using the Lohengrin "Here comes the bride" may not be as much its operatic association as that it has simply become hackneyed and threadbare. Then we bring in the Jeremiah Clarke (yes, Purcell!) "Trumpet Voluntary" and may soon wear it equally threadbare by overuse, though it is of sturdier cloth to begin with.

We talk a lot about the need for worship resources and styles in the vocabulary of our own time. If words and music in popular idioms now can speak acceptably in worship, why not then "popular" songs at weddings—from West Side Story or Zorba the Greek? This rationale may carry some weight, yet it could also lead us back to the banalities of "Because," which is presumed to be "meaningful" to many persons. The problem is compounded by our usual lack of attention to what the words really say. More actual religious experience may be

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inherent in a text from West Side Story than some syrupy "wedding prayer." No, we are not nearly as sure as we once were about the boundaries for wedding music, but can we yet define appropriateness?

In these pluralistic days we will have to admit more leeway, especially in the direction of contemporary and folk-style music, and especially if the spoken words are in a new idiom or the setting is other than the sanctuary. On the other hand, no one of us would want to say that "anything goes" at a Christian celebration of such momentous import in human life. At this point human self-centeredness expresses itself too easily: It's my wedding and I want what I want. Here is precisely where we have lost a sense of God celebrating an event in its life, celebrating according to its own customs and history rather than its cultural environment.

Despite our uncertainties we still finally must make our own decisions within the context of the church and its worship. There still exists a hazy standard of appropriateness—taking into account musical styles, quality within those styles, theological implications of the words within the experience of the participants, and so forth. This is a subjective standard, to be sure, but perhaps it can be informed by serious study and thoughtful consideration in any given situation.

Perhaps in our present state of confusion the most important task is for the minister and the musician to work together in counseling prospective brides and grooms in the meanings of the church's celebrative ways (what it means to be married in the church) and also opening this subject to younger persons whose attitudes are now being shaped as well as to the congregation in general. We may not be able to set ironclad boundaries as much as to open patiently some further possibilities. It's one thing to say "No, you can't have Lohengrin," and another to say "You want your wedding to represent quality, dignity, strength, to be a Christian celebration; consider these pieces of music as appropriate possibilities."

After one or two couples in any community have chosen a distinctive variety of music and have used some different worship possibilities (congregational hymns and other liturgical acts), the way will be much easier for others to try. Many will begin to see the individuality in a wedding with music that has not been used at every other wedding for the past fifty years.

If you feel these comments have not really reached any conclusion, we agree. All that any of us can do in this time of diversity and experimentation is to try to keep the past, the present, and the given situation in a workable balance and perspective. Perhaps five years from now we will all see our direction more clearly.

The conscientious church musician probably suffers no more painful and ulcer-producing experience than planning for wedding music with sentimentally-minded brides-to-be and their tradition-conscious mothers.

In our own experience we have noted that you draw the quickest and most violent reactions when you try to tamper with wedding music, funeral music, and Christmas customs. Here you really see how the church has become captive to its social and cultural environment. Sermons may go in devious theological ways or even support unpopular areas of social concerns, or the hymns in the worship service may be unfamiliar, and you get only a certain amount of grumbling. But touch Christmas customs or wedding customs and the lid blows off.

The lay observer may wonder what the problem is. Aren't musicians paid to play what people want? Yet the church musician has a special ministry, and for that reason sensitive church musicians as well as worship-minded ministers have difficulties here. For the church musician (and the preaching minister, too) has to be more teacher than tool.

Again we see that we are reaping the harvest of many years of ineffective or non-existent education in the meaning of worship and music in church. We have emphasized Bible study, we have taught morals, we have exhorted brotherhood, peace, and justice, but we have done little to encourage an understanding of why and how the church worships to best effect and advantage. We face all kinds of confusion between observances that affirm the church's tradition and customs that derive from a social and cultural tradition.

### *God, Who Gave Us All This Beauty*

(8.5.8.5.)

1. God, who gave us all this beauty,  
Help us realize  
How You blessed us with Your gift of  
Lands and seas and skies.
2. You who gave us crystal waters,  
Golden sunshine's light  
Help us keep them as You gave them  
Clean and pure and bright.
3. Help us know—as we defile them,  
We dishonor You;  
And, if caring, we preserve them  
We are thanking You. *Amen*

—Frances E. Weir  
Chevy Chase, Maryland

# Continuing Education: We Need It, Too

WARD A. WEAVER

TODAY, the business world says that a person will need to be re-educated three to four times during his lifetime. This presents one view of how rapidly technology is changing our lives.

You may reply, "But technology does not affect me—I'm working for the Lord." You may say, "I'm on a church staff; these changes do not involve me." May I suggest that you remove your glasses. Give them a good cleaning. Replace them, and take another look!

Observe the number of your church members with boats; with vacation cottages in the mountains, on the lake, or at the beach. Count the long weekends your people are being given as "mini-vacations." Note the miles of Interstate highways that can be covered in a matter of hours. Check your attendance in services, rehearsals, Sunday School, and so forth, during some of these vacation periods. Then ask yourself the question again, "Do the tremendous changes going on in our world today affect me?" Your answer now may be different.

Of course, the above example is only one brief instance of all the things going on today that demand we continue to train and develop our talents and abilities.

Until recent years, we assumed that receiving a college degree ensured a person of preparation for their lifework. A master's or doctor's degree, we concluded, surely prepared us for the maximum opportunities our job demanded.

Now that we have doubled our scientific and technological knowledge in such a few short years, we can no longer rest on the laurels of our college or post-graduate work.

This is not to say that the basic truths of our faith have changed or will change, but that our methods of presenting them may need to be reviewed periodically. We may need to have additional periods of worship in our churches as well as outside the four walls. Remember that the early New Testament church did not confine its worship to the first day of the week. We might also need to have dual rehearsals for our service choirs to give additional church musicians opportunities to participate in the music programs of our churches (where one regular rehearsal might conflict with additional meetings, work schedules,

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*Mr. Weaver is minister of music, West Bradenton Baptist Church, Bradenton, Florida. Reprinted from The Church Musician by permission. Copyright 1973 by the Sunday School Board of the Southern Baptist Convention.*

and so forth).

If the teacher in our school system, the technician in industry, and the physician constantly need to retrain themselves, how much more should we as God's servants want to keep ourselves sharpened to the task he has given us to do.

You may say, "But my church will not give me a sabbatical year off to study and retrain every seven years." Perhaps not. Consider some of the following opportunities:

The Sunday School Board of the Southern Baptist Convention provides opportunities for study in more than thirty areas during the Music Leadership Conferences at Glorieta and Ridgecrest each summer. A week at one of these conference centers is refreshing and helpful.

Many state music departments sponsor several events each year, lasting from one to ten days in different areas (both musically and geographically), to keep us abreast of new methods and materials.

Our associational music leaders usually seek to have at least one or more meetings, conferences, or clinics to assist those who may be unable to participate in nationwide or state events.

Other possibilities for development may be close at hand. One minister of music used to drive around three hundred miles on his day off each week to sing under the direction of Robert Shaw. Each week was like a graduate class in conducting for my friend.

There are some other things you may do. Search out an outstanding voice teacher or coach within your area and schedule a regular lesson. It may be monthly, bimonthly, or weekly. Your time and money may determine the schedule. Most of us do not adhere to the training regimen that we need to keep ourselves in shape vocally unless we are working with a teacher or coach. If your area is keyboard or some other instrument, the same suggestions will apply. The point is this: keep developing so you will not "backslide" as a musician.

The above suggestions and opportunities apply whether you are a part-time or a full-time music director, or whether or not you have had any formal musical training. We include seminary graduates.

If you are not aware of some of the training opportunities in your state or area, drop a note or call your state music secretary or your associational music director. Ask about some of the training opportunities during the coming months. They will be glad to offer every assistance possible.

Most every college and university conducts night classes that furnish a chance for professional growth. Join a community chorus or orchestra. It will give you an outlet, keeping your abilities honed.

Raymond M. Rigdon, writing in *The Baptist and Reflector*, June

1, 1972, penned an article entitled "Ministerial Obsolescence." He stated that one of the most common factors in such obsolescence is the cessation of professional development. He mentions that a second factor is a tendency to apply to today's problems stereotyped attitudes and understandings that were developed during earlier years.

Those concepts suggested by Dr. Rigdon can certainly be applied to the musician in the church. Remember: if the secular world needs continual growth and training, we as God's servants should continuously take every opportunity possible to develop our talents to serve our Savior to the best of our ability.

## *Tidings of Good Will to Man*

(Tune: "Good King Wenceslas")

1. Tidings of good will to men—  
    Carols to remember,  
    Come and let us sing again  
        In this bleak December.  
    For the angels long ago  
        Sang a heavenly chorus:  
    "Christ is born that men may know  
        God's high purpose for us!"
2. Shepherds went to Bethlehem,  
    Finding Child and mother  
    As the angels said to them.  
        Then with one another  
    Made they known abroad their praise  
        To the Lord, their Savior,  
    Who to earth at length of days  
        Came to show them favor.
3. Jesus, Thou our Friend and Guide,  
    Be to us no Stranger.  
    Let us gather to Thy side  
        'Midst life's strife and danger.  
    Grant us strength and let us find,  
        In our adoration,  
    Grace and truth to bless mankind  
        With Thy great salvation.

JOHN W. MCKELVEY

Bristol Downs, Damariscotta, Maine 04543

# Jesus, The Lord of Life

(*Diademata*) (S.M.D.)

Jesus, the Lord of Life,  
Reveal Thyself anew.  
Remove our doubt, increase our faith.  
Grant us a wider view  
That we might see Thy hand  
In face and field and sky,  
And so with thankful hearts and minds  
Upon Thy grace rely.

Jesus, the Lord of Love,  
Come teach us how to live.  
Break down our walls, remove our masks,  
And make us free to give:  
That we Thy Spirit show  
In acts and words and thoughts,  
And with Thy children everywhere  
Be joined in minds and hearts.

Jesus, the Lord of Peace,  
Speak to our troubled earth.  
Strike down our pride, build up our trust.  
Grant us a second birth,  
That we be reconciled  
And cease to war and kill,  
Thus learn to see the good in man  
And do our Master's will.

Jesus, the Lord of Hope,  
Descend upon our way.  
Shut off the past, make plain the now.  
Point to a better day,  
That in Thy company  
And armed with zeal and will,  
We march to meet the coming age  
With every promise filled.

—Chester L. Brown  
Hampton, Virginia

# This Hour Hath Crowned the Ages

(7.6.7.6.D.)

1. This hour hath crowned the ages  
With love that e'er endures;  
Confirmed in history's pages  
This blessed advent pure;  
New vision for all morrows  
Shines in the gift supreme,  
O end of baseless sorrows  
Come now mankind to free!
2. Bright joy stands at the threshold  
Of faith for all who claim  
The promise of this new hope  
That buildeth not in vain;  
Lord, stir new aspirations  
Inhuman errors right,  
Enable all the nations  
To heed the heavenly light!

Suggested tune: *Lancashire*

—*Dr. Robert Bruce Williams*  
· Roseland, N.J.

## Lord of All Good, Our Gifts We Bring To Thee

(10.10.10.10)

1. Lord of all good, our gifts we bring to thee;  
Use them thy holy purpose to fulfill:  
Tokens of love and pledges they shall be  
That our whole life is offered to thy will.
2. We give our mind to understand thy ways,  
Hands, eyes, and voice to serve thy great design;  
Heart with the flame of thine own love ablaze,  
Till for thy glory all our powers combine.
3. Father, whose bounty all creation shows,  
Christ, by whose willing sacrifice we live,  
Spirit, from whom all life in fulness flows,  
To thee with grateful hearts ourselves we give.

—*Albert F. Bayly*

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## Now Let Us Praise Our God

(6.6.6.8.8.)

Now let us praise our God,  
Who makes His people one.  
Sing heartily the deeds  
His gracious hand has done.  
Lord of the Church, our joy we tell,  
For we in one communion dwell.

One heritage we share,  
One Spirit's gift of fire:  
Age after age He came  
His people to inspire.  
Come to us now, kindle each heart,  
Faith, hope and love, O God, impart.

Our fathers bore the Cross  
Through years of strife and pain:  
They suffered shame and death  
Our liberty to gain.  
As they for Christ bore hate and wrong,  
Lord, make our spirit brave and strong.

Speak, living voice of God,  
To teach, reform, renew:  
Make us a Church, O God,  
Ever to Christ more true.  
In Him our hearts rejoice to find  
Good news of life for all mankind.

—Albert F. Bayly  
Tune: Croft's 136

*This hymn was written by the Rev. Albert F. Bayly (new address: 3 Church Lane, Springfield, Chelmsford, Essex, CM1 5SF, England) for use in county celebrations of the union of Congregational and Presbyterian churches in England to form the United Reformed Church. The text is copyrighted by Mr. Bayly, and is used here by his permission.*

## THE HYMN

## True Thanks

1. True thanks are not of words,  
    Fine verse, sonorous creed;  
    But, wordless, from the heart,  
    Burst forth in worthy deed.
  
2. True thanks do not parade  
    To win applause of men,  
    But walk a second mile  
    In serving God again.

B. C.

## Thanks for Permissions!

The notable article "Word and Tone in Modern Hymnody," which appeared in the April number of *The Hymn*, has brought much favorable comment from leading hymnologists. *The Hymn* is indebted to the author, Dr. Henry Werner Zimmermann, director of the Berlin (Germany) Church Music School, for permission to use his article, and also to the editors of the *Diapason* which earlier ran the material, for permission to reproduce it from their pages.

## Death of Mrs. McCutchan

*The Hymn* regrets to announce the death of Helen Cowles McCutchan, the widow of Dr. Robert Guy McCutchan, prominent musical educator, in Pomona, California on April 6. The daughter of missionaries, Helen Cowles was born and educated in South Africa. In 1944, when she married Dr. McCutchan, she was a librarian at Claremont College Graduate School, California, where he became an honorary member of the faculty following his retirement from the deanship of De Pauw's School of Music which he

had founded. From 1944 until the Dean's death in 1958, the couple spent much of their time traveling throughout America—to churches and universities—where the Dean lectured on hymnody: he had been musical editor of *The Methodist Hymnal* of 1935, and wrote a noted commentary (*Our Hymnody*) on its texts and tunes.

Just a few months before her death, the Hymn Society of America published a paper, *Born to Music*, which Mrs. McCutchan had written in tribute to her husband and his career in promoting better hymnody in the churches. Both Dr. and Mrs. McCutchan had long been members of the Society.

## Book Reviews

*The Soul's Outreach to God*, by Klein Kinzer Haddaway: Nashville, Tenn. 1972; Parthenon Press, 79 pages.

In this little volume of poetry and prayer, Dr. Haddaway, a highly respected and now retired member of the Baltimore Conference of the United Methodist Church, gives expression to the yearnings of his soul

"in outreach to God" through the years of an active and fruitful ministry. "They (poems and prayers) express my religious belief and knowledge and understanding," he says.

Some of these poems are indeed hymnody at its best—and some should be set to music. Of these one notes particularly: "O little Christ of Bethlehem," "If Jesus came today," "This is to live," "Off to glory," "Stable doors," "Dying is being." Besides 31 poems, there are 29 prayers—written and used by Dr. Haddaway for various special occasions.

One poem that has been especially praised by church musicians gives an idea of the author's spirit and style:

#### *Stable Doors*

I never pass a stable door  
 But that I think the stable doors  
     long before were blest.  
 For once a stable long of yore  
     Within its rude but simple breast  
         bore the Christ.  
 Keep the stable doors wide open,  
     God,  
         That they may be kept open ever  
             more for Christ.

*The Social Harp*, by John G. McCurry. Reprinted by the University of Georgia Press, Athens, Georgia; Daniel W. Patterson & John F. Garst, editors; price \$9.

Ballads, blues, and other kinds of American folksong have been widely collected and studied, but most Americans are unaware that between the Revolution and the Civil War the singing of folk spirituals was as common among rural whites as among blacks. This was the music of the Methodist camp meeting and

the Baptist revival, and of the country singing school. White spirituals in fact are known to us chiefly because homebred composers wrote them down, gave them harmonic settings, and published them in songbooks printed in the country "shape-note" notation.

One of the rarest of these country songbooks is John McCurry's *The Social Harp*, first published in 1855, and surviving in only seven known copies. It contains 222 pieces, mostly folktune settings, half of which were composed by McCurry and others in Hart County, Georgia. The book was prepared for use more by singing schools than churches, and its contents are somewhat more secular than those of other Georgia songbooks.

This facsimile reprinting of *The Social Harp* is provided with appendices useful for the study of its folksong and songbook sources and with an introduction containing fresh information gathered from oral tradition, manuscripts, newspapers, and books about McCurry and his contributors. This introduction throws light on the men who wrote for the nineteenth-century American songbooks and on the reasons for the eventual neglect of their music. They emerge as energetic men of Scotch-Irish yeoman stock who were as active in farming and politics as they were in music. "If a book ever grew out of its native soil," wrote the rediscoverer of the white spiritual, George Pullen Jackson, "that book was McCurry's *Social Harp*."

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